WELCOMING DIVERSE AUDIENCES

125,216 VISITORS
(from 50 US states and over 50 countries, non-members only)

65 PUBLIC PROGRAMS (10,233 attendees)

33 PHILLIPS MUSIC concerts (4,480 attendees)

ENGAGING OUR DIGITAL FANS

NEW FANS ON
Facebook 1,800 (30,603 total)
Instagram 5,971 (33,471 total)
Twitter 1,262 (30,597 total)

63,901 YOUTUBE VIEWS

PHILLIPS WEBSITE
1,235 average daily visitors
50 US States / 213 Countries

INSPIRING YOUNG MINDS

3,210 STUDENTS
ON SCHOOL TOURS
68 SCHOOLS
491 ART LINKS STUDENTS
3 PARTNER SCHOOLS
PRISM.K12 WEBSITE
27,769 page views

CULTIVATING MEMBERS

8,203 MEMBERS
1,512 NEW MEMBERS (from 25 states and 3 countries)

SHARING OUR GROWING COLLECTION

139 NEW ACQUISITIONS

13 ARTWORKS LOANED TO OTHER MUSEUM EXHIBITIONS

130 ARTWORKS IN TRAVELING COLLECTION EXHIBITIONS
Diversity and access have been driving forces across the institution. Our special exhibitions this year brought art from all around the world. From works by artists from the Nordic region, to art by Cuban artist Zilia Sánchez, to the immense scope of artists in our exhibition about the international refugee crisis, our galleries have been filled with global perspectives.

The Phillips has been busy as ever. In September we kicked off our centennial celebrations by debuting a sculpture by Angela Bulloch and our newly renovated House galleries. Our acquisitions this year reflect our strategic principles of embracing new voices in line with Duncan Phillips’s philosophy of “independence of spirit.” Our collection continues to make big waves through traveling exhibitions in Cincinnati, Atlanta, and Tokyo.

Partnerships have been key—Nordic Impressions: Art from Åland, Denmark, the Faroe Islands, Finland, Greenland, Iceland, Norway, and Sweden, 1821-2018 linked us with the Nordic Embassies, while The Warmth of Other Suns: Stories of Global Displacement was organized in partnership with the New Museum in New York. Zilia Sánchez: Soy Isla (I Am an Island) traveled to El Museo del Barrio and Museo de Arte de Ponce. We are excited about the synergies between the museum and the University of Maryland which has continued to bear fruit, such as our Intersections projects, annual Artists of Conscience forum, Conversations with Artists, and other dynamic programming. Phillips@THEARC continues to welcome new partners and expand our reach, especially through pop-ups.

In the face of retirements and transitions, we have been able to bring in fresh perspectives, particularly a new Director of Development and Director of Strategy and Operations, as well as new trustees—vital work that ensures the health of our organization. In the fall we also launched an entire cadre of family programs, including a Family Gallery with art from our collection hung at children’s eye level.

Our successful Annual Gala and Contemporaries Bash on May 10 raised $600K for our education and community engagement initiatives. Thank you to Hosts Josh and Sarah Eastright for their support, and Mexican Ambassador The Honorable Martha Bárcena for serving as our Diplomatic Chair. All of our work is being prepared with anticipation for our centennial in 2021, as we build our endowment campaign and craft our vision for our next hundred years.

We cannot thank you enough for helping to keep our museum vibrant and active!

DANI LEVINAS
Chair of the Board of Trustees

DOROTHY KOSINSKI
Vrabenburg Director and CEO
EXHIBITIONS
August 1, 2018–July 31, 2019

SPECIAL EXHIBITIONS

Nordic Impressions: Art from Åland, Denmark, the Faroe Islands, Finland, Greenland, Iceland, Norway, and Sweden, 1821–2018
October 13, 2018–January 13, 2019

Zilia Sánchez: Soy Isla (I Am an Island)
February 16–May 19, 2019

The Warmth of Other Suns: Stories of Global Displacement
June 22–September 22, 2019

INTERSECTIONS

Richard Tuttle: It Seems Like It’s Going To Be
September 13–December 30, 2018

Ranjani Shettar: Earth Songs for a Night Sky
May 16–August 25, 2019

NORDIC CULTURAL INITIATIVE

Nordic Impressions was the culmination of a multi-year Nordic Cultural Initiative, a collaboration between The Phillips Collection and the Washington, DC-based embassies of Denmark, Finland, Iceland, Norway, and Sweden, launched in 2014 to promote the wealth of Nordic artistic talent. Chief Curator and Deputy Director for Academic Affairs Klaus Ottmann traveled throughout the Nordic region, visiting museums, alternative art spaces, and artist studios to develop a checklist of works by 53 artists that spanned nearly 200 years. Throughout the exhibition, the embassies provided support in programming, including selecting films for a film series, organizing Phillips after 5 activities and performances, and more.

Icelandic artist Shoplifter (center) with her work Nervelings I-V (2018) and Ambassador of Iceland Geir H. Haarde and Jóna Þórðardóttir at the Nordic Impressions opening. Photo: Rhiannon Newman

Zilia Sánchez’s first museum retrospective marks an important step in acknowledging her legacy: not only as an isolated island but as a noteworthy member of a burgeoning canon of Latin American women artists.

Hyperallergic
“"This DC exhibition should be seen by everyone concerned about the migrant crisis. . . . The show restores good faith—along with nuance, the perspective of history and human feeling—to a subject more often today used cynically, so that people with heart-rending stories are reduced to hollow numbers.

The Washington Post

The Warmth of Other Suns: Stories of Global Displacement, the museum’s most ambitious exhibition to date, presented 75 historical and contemporary artists whose work poses urgent questions around the experiences and perceptions of migration and the current global refugee crisis. Through installations, videos, paintings, and documentary images, the three-floor exhibition, organized in partnership with the New Museum, New York, reconstructed personal and collective tales of migration.
EXHIBITIONS  
August 1, 2018–July 31, 2019

SPECIAL INSTALLATIONS

Bice Lazzari: The Poetry of Mark-Making  
October 23, 2018–February 24, 2019

One-on-One: Maggie Michael / Arthur Dove—Depth of Field  
February 21–May 5, 2019

Jeanine Michna-Bales: Photographs of the Underground Railroad  
March 2–May 12, 2019

Dear Dove, Dear Phillips, Dear Stieglitz: Artist, Patron, and Gallery Dealer  
Opened July 22, 2019

COMMUNITY EXHIBITIONS

James McLaughlin Memorial Staff Show  
September 1–30, 2018

Art and Wellness: Creative Aging  
October 20, 2018–January 6, 2019

Art Links: Washington School for Girls 2017–18  
January 26–March 10, 2019

Prism.K12 in Action: Connecting to the Core Curriculum  
March 16–April 28, 2019

Art Links: Turner Elementary School 2017–18  
May 29–July 21, 2019

PHILLIPS@THEARC

Coretta Scott King Illustrator Awards  
May 20–June 25, 2019

We’re All Artists: Family Stories Connecting AppleTree Families through Art  
July 3–August 31, 2019


WE ARE ALL ARTISTS: FAMILY STORIES

In spring 2019, AppleTree Early Learning Public Charter School and The Phillips Collection collaborated on a workshop series devoted to preserving and celebrating family history through art. At the museum, participants were inspired by Jacob Lawrence and Sam Gilliam. At Phillips@THEARC, families read a selection of Coretta Scott King award-winning books, including Bryan Collier’s Uptown. Over the next few weeks, families explored their own stories, re-creating them in collages using techniques like painting, printmaking, and drawing. They collaborated as families to make artistic choices about the colors, shapes, lines, symbols, and materials that would best tell their stories.
Phillips in the Socialsphere

Most popular Instagram post: Mark Rothko’s Green and Tangerine on Red, 1956 (December 10, 2018)

Most popular Tweet: Take a deep dive into Laura Tighe’s “DC Dream Job” as Installations and Collections Care Manager at The Phillips Collection via @BYT (July 31, 2019)

Most popular Facebook post: Willem de Kooning was an immigrant. He came to this country in 1926 and became a citizen in 1962. Abstract Expressionism would be much different had he never been allowed into this country. #WarmthofOtherSuns (May 22, 2019)

Most popular blog post: Museum Assistant Emily Rader’s recipes for cupcakes inspired by works of art in the collection (March 14, 2019)

In the fall, the Phillips introduced new spaces and in-gallery features to welcome families with children.

The Family Gallery displays artworks at children’s eye-level with kid-tested conversation prompts on the walls. The gallery also has comfortable furniture and a children’s book nook.

Family Playdates are a Saturday morning, 30-minute in-gallery experience. Phillips educators engage families with children ages 4-8 with hands-on activities.

The Creativity Workshops are held on the first Saturday of the month. The consistently sold out workshops feature “Creativity Stations” that are easy to access and engage adults and children on multiple levels.

Phillips on the Road


European Masterworks: The Phillips Collection at the High Museum of Art, Atlanta, Georgia (April 6–July 14, 2019)

From Winslow Homer to Georgia O’Keeffe: American Paintings from The Phillips Collection at the Taft Museum of Art, Cincinnati, Ohio (February 9–May 19, 2019)

ART AND WELLNESS: CREATIVITEA

The Phillips launched a new partnership with Ward 8’s Congress Heights Senior Wellness Center, part of the DC Office on Aging. “CreatiTEA,” a program of artful exploration with tea, cookies, and conversation, rotates locations among the senior center, Phillips@THEARC, and The Phillips Collection to provide older adults with a layered and meaningful experience.
UNIVERSITY OF MARYLAND PARTNERSHIP

The Phillips Collection and UMD continue to produce dynamic programs and scholarship:

The 2018 International Forum “Nature + Art + Climate + Change” (November 10) featured presentations by Meg Webster, Hannes Koch and Florian Ortkrass, and Henry Elkus, as well as conversations with Dr. Hester Baer (UMD) and Dr. Robert Orr (UMD).

Creative Voices DC events: Dr. Joyce Tsai on László Moholy-Nagy: Painting after Photography (September 27)


Conversations with Artists 2018–19 season: Stephen Hayes, Jr., Hrafnhildur Arnardóttir (Shoplifter), Kenny Rivero, Renée Stout, John Edmonds, Chemi Rosado- Seijo.

The 2018-19 Postdoctoral Fellowship in Modern and Contemporary Art History was awarded to Dr. Alison Boyd, whose research focuses on the intersection of modernities in American and European art and arts of the African Diaspora. The Fellowship in Visual Culture was awarded to Dr. Marlaina Martin, whose research focuses on black women media makers.

The 2018 Book Prize was awarded to Dr. Caitlin Beach for her manuscript “Sculpture at the End of Slavery.”

For the second year, the Phillips collaborated with the UMD College of Education and Prince George’s County Public Schools (PGCPS) to offer a three-credit course to PGCPS teachers on K-12 arts integration.

Postdoctoral Fellows Marlaina Martin and Alison Boyd; Hannes Koch and Florian Ortkrass with Hester Baer; Artwork from High Point High School (PGCPS) students inspired by Jacob Lawrence’s Migration Series

PHILLIPS MUSIC

Highlights from the 2018/19 season of Phillips Music included Patricia Kopatchinskaja, violin, and, Polina Leschenko, piano (December 2), Benjamin Appl, baritone (January 20), Jess Gillam, saxophone (February 3), Alban Gerhardt, cello, and Cecilia Licad, piano (February 17), Chiaroscuro Quartet & Kristian Bezuidenhout, fortepiano (March 3), and a five concert cycle to close the season by Quatuor Danel (April 28, May 5, May 12).

One of the greatest music events in Washington this year is happening at the Phillips.

Anne Midgette, The Washington Post, on the Quatuor Danel performances of the complete Weinberg cycle
SHERMAN FAIRCHILD INTERNS AND FELLOWS

In fall 2018, the museum welcomed its first cohort of paid interns through the Sherman Fairchild Diversity Initiative, and in June 2019, the Phillips launched its paid Fellowships, a yearlong program that includes hands-on experience, mentoring, and professional development in all areas of museum work.

WELCOME NEW BOARD MEMBERS

JULIE GARCIA recalls her first visit to the museum in 1989, notably to the “small and quiet” Klee Room. For nearly three decades now, the Phillips has been her “go-to peaceful place in DC” and she hopes to share that joy with others. “The study of art is not just a meditation on beauty, but the study of history, of religious movements, and of social change. The Phillips’s curators have done a beautiful job in highlighting these connections.” Although the Ohio native studied law and worked in various fields, she has turned her focus to art—she studied at the Corcoran College of Art and Design later in life and now teaches high school art classes—and appreciates the museum’s commitment to sharing its collection: “There is a genuine desire to share the collection with as many viewers as possible and to support emerging and international artists, artists of conscience, and amateur artists from young to old. I think this outreach and relevance are the keys to future success.”

The Phillips has been an important part of PAMELA GWALTNEY’s life since the 1970s, when she moved to DC from Ohio. “It’s always been an oasis of quiet and contemplation, which sets it apart from other art museum experiences in the city.” Having worked as an advertising and publishing executive for many years, she returned to art in the early 2000s. She and her late husband have been supporters of the Phillips for the past 20 years. From exhibitions featuring Aboriginal art to works highlighting the stories of migrants, the Phillips “provides a constant source of inspiration and a place to learn more about modern and contemporary art, which is a passion for me as an artist and collector.” Looking ahead to the museum’s 100th anniversary, Gwaltney says, “It’s an exciting time to join the board, when partnerships with communities in the area are well underway. During this time of change, challenge, and opportunity, I am honored to join others to help guide us into a secure, bright future.”

KATHLEEN PETITT, who has supported the Phillips for 20 years, is constantly inspired by the museum’s collection, notably works by O’Keeffe, Rothko, and Van Gogh. Growing up in Japan and Germany contributed to her lifelong interest in art, travel, and writing, which she studied at the University of Missouri’s School of Journalism. Her career began in advertising and travel journalism before focusing the last 25 years on philanthropic leadership, serving on the boards of the Alzheimer’s Association National Capital Area, the Georgia O’Keeffe Museum, and the education advisory committee for Save the Children. Most recently she has served as president of Bethesda Cares, advocates for the homeless, and is a member of the Aspen Institute. Of her role at the Phillips she explains, “Being able to participate in the evolution of the Phillips as it enters its second century and becomes even more global in its appeal promises to be an exciting challenge.”

As a museum . . . located in our nation’s capital, we are in a unique position to employ people from a wide variety of backgrounds to ensure that multiple perspectives are represented at the table. By including a multiplicity of backgrounds, opinions, and insights to a discussion, we will be better equipped to move our museum forward into its centennial year and beyond.”

Chief Diversity Officer Makeba Clay on the power of paid internships for the American Alliance of Museums blog, February 11, 2019
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August 1, 2018 - July 31, 2019

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Institute of Museum and Library Services
Sachiko Kuno Foundation
Estate of R. Robert and Ada H. Linowes *
Sandra L. Mabry *
B. Thomas Mansbach
Bradford Maupin *
Carol Melton and Joseph M. Hassett
Robert E. Meyerhoff and Rheda Becker
Estate of Sheila A. Morgenstern *
Prince Charitable Trusts
Robert C. Rea *
Mr. Scott Spector and Ms. Sandra Masur
George Swygert and Lori Jenkins *
Richard E. Thompson *
Linda and Steve Weitz
Elizabet H. Williams and Thomas Moore
$50,000-$99,999
Anonymous
Estate of Dorothy Bunevich *
Mr. and Mrs. Bernard J. Cutler
Robert and Debra Drumheller
Philip L. Graham Fund
Institute for Contemporary Expression
Mirella and Dani Levinas
Estate of Raymond Machesney *
Leslie Savin *
Sally Wells *
Leslie Whipkey and Lee Hoffman
$10,000-$49,999
Mary Kay Blake
Estate of Dennis Cannaday *
Dr. Nils Carlson and Mrs. Dianne Carlson
Judith and Thomas Chused *
Nancy and Charles Clarvit
Joseph P. DiGangi *
Dr. and Mrs. Gerald W. Fischer
Leonard Launder
Martin Less *
Wendy Luke *
Estate of Mercedes Mestre *
Monica D. and Samuel A. Morley *
Joan and Dan Mulcahy
Eric Richter
Estate of Tony A. Ritzenberg
Richard Sawyer and Jeffrey P. Beaty *
*Planned Gift
(as of December 19, 2019)
### STATEMENTS OF FINANCIAL POSITION

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$492,777</td>
<td>$1,197,839</td>
</tr>
<tr>
<td>Receivables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade</td>
<td>$90,062</td>
<td>$64,002</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>$9,563,485</td>
<td>$3,066,323</td>
</tr>
<tr>
<td>Pledges: CSMA campaign</td>
<td>$18,721</td>
<td>$720,309</td>
</tr>
<tr>
<td>Pledges: endowment</td>
<td>$5,812,080</td>
<td>$6,173,788</td>
</tr>
<tr>
<td><strong>Total receivables</strong></td>
<td>$15,484,348</td>
<td>$10,024,422</td>
</tr>
<tr>
<td>Merchandise inventory</td>
<td>$339,802</td>
<td>$321,136</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$330,280</td>
<td>$386,905</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>$32,142,100</td>
<td>$32,493,863</td>
</tr>
<tr>
<td>Investments</td>
<td>$68,197,658</td>
<td>$67,806,502</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$116,986,965</td>
<td>$112,230,667</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>LIABILITIES AND NET ASSETS</strong></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line of credit</td>
<td>-</td>
<td>$140,000</td>
</tr>
<tr>
<td>Accounts payable and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>accrued expenses</td>
<td>$647,073</td>
<td>$637,513</td>
</tr>
<tr>
<td>Accrued compensation</td>
<td>$555,643</td>
<td>$582,028</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>$130,088</td>
<td>$471,183</td>
</tr>
<tr>
<td>Capital lease obligation</td>
<td>$109,553</td>
<td>$136,448</td>
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<tr>
<td>Gift annuity debt</td>
<td>$104,387</td>
<td>$95,373</td>
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<tr>
<td>HVAC loan payable</td>
<td>$3,921,400</td>
<td>$4,000,000</td>
</tr>
<tr>
<td>Note payable</td>
<td>$466,334</td>
<td>$606,234</td>
</tr>
<tr>
<td>Bonds payable</td>
<td>$8,307,458</td>
<td>$8,952,930</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>$14,241,927</td>
<td>$15,621,709</td>
</tr>
</tbody>
</table>

| **Net Assets**                  |         |         |
| Undesignated                    | $21,670,833 | $21,670,833 |
| Board designated                | $6,150,000 | -       |
| With donor restrictions         | $74,924,205 | $74,938,125 |
| **Total net assets**            | $102,745,038 | $96,608,958 |

| **Total liabilities and net assets** | $116,986,965 | $112,230,667 |

The summary information presented here is derived from the museum’s audited financial statements. A full copy of these statements is available from the Finance Office of the museum and on the museum’s website at PhillipsCollection.org/about/administration.

### STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts, grants, and corporate support</td>
<td>$16,722,291</td>
<td>$8,952,704</td>
</tr>
<tr>
<td>Fees from exhibitions and loaned art</td>
<td>$1,850,617</td>
<td>$1,156,774</td>
</tr>
<tr>
<td>Admissions</td>
<td>$510,623</td>
<td>$669,625</td>
</tr>
<tr>
<td>Shop revenue</td>
<td>$711,593</td>
<td>$874,408</td>
</tr>
<tr>
<td>Other revenue</td>
<td>$222,592</td>
<td>$196,482</td>
</tr>
<tr>
<td>Contributed services and materials</td>
<td>$241,580</td>
<td>$358,931</td>
</tr>
<tr>
<td>Endowment earnings transfer, net</td>
<td>$2,825,393</td>
<td>$2,589,094</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>$23,084,689</td>
<td>$14,798,018</td>
</tr>
</tbody>
</table>

| **EXPENSES**         |         |         |
| Personnel            | $7,051,361 | $7,094,718 |
| Traveling exhibitions | $764,958  | $309,993  |
| Contractual services | $743,602  | $614,198  |
| Insurance            | $271,687  | $358,182  |
| Utilities            | $614,205  | $595,168  |
| Other facility costs | $778,738  | $728,400  |
| Administrative expenses | $1,181,396 | $1,063,883 |
| Printing and publications | $217,650 | $259,648 |
| Information technology expenses | $285,771 | $238,413 |
| Fundraising activities and institutional events | $554,148 | $559,558 |
| Marketing and advertising | $255,142 | $224,287 |
| Contributed services and materials | $241,580 | $358,931 |
| Cost of goods sold   | $359,619  | $429,737  |
| **Total expenses**   | $13,319,857 | $12,835,116 |

| **Change in net assets from operations before other items** | $9,764,832 | $1,962,902 |

| **OTHER ITEMS**      |         |         |
| Non-operating investment (loss) earnings, net | $(1,119,078) | $3,438,993 |
| Gifts, grants, and corporate support for HVAC | - | $91,534 |
| Long-term financing expenses | $(522,364) | $(507,216) |
| Depreciation of non-operating assets | $(1,109,372) | $(1,019,008) |
| Art collection acquisitions | $(503,255) | $(81,866) |
| Campaign expenses | $(374,683) | $(286,768) |
| House renovation expenses | - | $(46,704) |
| Loss on disposal of non-operating assets | - | $(1,189,861) |
| **Changes in net assets** | $6,136,080 | $2,362,636 |

| **Net assets, beginning of year** | $96,608,958 | $94,246,322 |
| **Net assets, end of year**       | $102,745,038 | $96,608,958 |
ACQUISITIONS
August 1, 2018 – July 31, 2019

FY 19 acquisitions listed in alphabetical order by artist

TIMOTHY APP, Bower, 1998, Acrylic on canvas, 66 x 66 in., Gift of Christine Anne Parker, 2019 (2019.010.0001)


AMY CUTLER, Gift of Heather Podesta, 2018 (2018.021.0001)

JAMES BROOKS, Large Cow Head, n.d., Bronze, gift of David Boul and Tom O’Briant, 2019 (2018.027.0003)

ANITA BULLOCH, No Face (Crown Heights), 2018

JACK BOUL, Large Cow Head, n.d., Bronze, 7 x 9 x 7 in., Gift of David Boul and Tom O’Briant, 2019 (2018.027.0003)


JAMES BROOKS, G, 1951, Oil on Osnaburg cotton, 36 x 53 in., Promised Gift of Madeline and Stephen Anbinder, 2019 (PG 2019.001.0001)

STEPHEN DEAN, Gift of the Heather and Tony Podesta Collection, 2019

ACCOUNT (88), 2000, Paperback books, 83 1/2 x 6 1/2 x 4 1/2 in. (2018.026.0002)

PAUL DELVEAUX, Gare de L’Est, 1947, Watercolor, pen, and black ink on paper, 22 1/4 x 30 1/4 in. Gift of The Rosalind Gersten Jacobs and Melvin Jacobs Collection (2018.022.0002)

MARCEL DZAMA, Gift of Fred Ogbine, 2019

ROBERT DELORT, Gift of the Estate of Robert Delort, 2019

PAUL DELVEAUX, Gare de L’Est, 1947, Watercolor, pen, and black ink on paper, 22 1/4 x 30 1/4 in. Gift of The Rosalind Gersten Jacobs and Melvin Jacobs Collection (2018.022.0002)

MARCEL DZAMA, Gift of Fred Ogbine, 2019

Robert Delort, Dog, 1980, Oil on linen and canvas, 48 x 48 in. and 47 x 47 in., Gift of the Heather and Tony Podesta Collection, 2019 (2018.026.0003)

WALKER EVANS, The Brooklyn Bridge, 1944, Published by the Eakins Press Foundation, 9 hand-pulled gravures from the original negatives, with letterpress title page, poem, essay and colophon, in a handmade clamshell box, 18 x 15 in., Gift of Julia J. Norrell, 2018 (2018.016.0002)

POUL GERNES, Untitled (stripe series with ochre as recurring color), 1965, Enamel paint on Masonite board, 16 panels; 48 x 48 in. each, Acquired in 2019 with support from the Ny Carlsberg Fonden (2019.006.0001)

RALPH GIBSON, Gift of Leo Pircher, 2018

JAN EDOMS, Untitled, 2002, Gelatin silver print, 14 x 11 in., Ed. 4/5, Given by the authors (2019.005.0007)

JOHN EDMONDS, Untitled (Hood 2), 2016, Archival pigment print, 20 x 14 in., Ed. of 3, Promised Gift of Vittorio Gallo (PG 2018.003.0001)


WALKER EVANS, The Brooklyn Bridge, 1944, Published by the Eakins Press Foundation, 9 hand-pulled gravures from the original negatives, with letterpress title page, poem, essay and colophon, in a handmade clamshell box, 18 x 15 in., Gift of Julia J. Norrell, 2018 (2018.016.0002)

POUL GERNES, Untitled (stripe series with ochre as recurring color), 1965, Enamel paint on Masonite board, 16 panels; 48 x 48 in. each, Acquired in 2019 with support from the Ny Carlsberg Fonden (2019.006.0001)

RALPH GIBSON, Gift of Leo Pircher, 2018

JAN EDOMS, Untitled, 2002, Gelatin silver print, 14 x 11 in., Ed. 4/5, Given by the authors (2019.005.0007)

Untitled, 1993, Chromogenic print, 14 x 11 in., Ed. AP (2018.014.0001)

Untitled, 1993, Chromogenic print, 14 x 11 in., Ed. AP (2018.014.0002)


Untitled, 1984, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0005)

Untitled, 2002, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0006)

Untitled, 1992, Chromogenic print, 14 x 11 in., Ed. AP (2018.014.0007)

Untitled, 2002, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0008)

Untitled, 2010, Gelatin silver print, 14 x 11 in., Ed. AP (2018.014.0009)
A CENTENNIAL SCULPTURE

The work of Angela Bulloch (b. 1966, Rainy River, Canada) in painting, sculpture, video, and sound installation manifest her interest in patterns and rules in art, mathematics, and social structures. In her Stacks series, each vertical structure of stacked rhomboids offers a distinct rhythm created by variations in shape, size, and color. The powder coated steel surfaces are painted in a combination of light and dark colors, creating the optical illusion of pushing and pulling planes.
underneath the road to another station, Centerville, Indiana, 2013, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0008)

Cypress Swamp, Middle Mississippi, 2014, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0009)

Off the Beaten Path, Along the Yoakumokary River, Mississippi, 2014, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0010)

Moonrise Over Northern Ripley County, From the Decatur County line, Indiana, Digital chromogenic print, 2013, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0011)

Decision to Leave, Magnolia Plantation on the Cane River, Louisiana, 2013, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0012)

Keep Going, Crossing the Tennessee River, Colbert County, Alabama, 2014, Digital chromogenic print, 12 1/2 x 18 in., Ed. 1/12 (2019.013.0013)


Grown Deep Foundation from the William S. Arnett Collection, 2019


AARON SISKIND, Gift of Jill and Tom Judy, 2018 (2018.031.0007)

The Bowery, not dated, printed later, Gelatin silver print, 12 1/2 x 9 5/8 in. (image) (2018.023.0005)

Dolores Hidalgo 1, 1955, Vintage gelatin silver print, 9 7/16 x 7 1/4 in. (image) (2018.023.0006)

Feet 100, 1957, Vintage gelatin silver print, 9 7/16 x 7 1/4 in. (image) (2018.023.0007)

Games Theatre 105, 1960, Vintage gelatin silver print, 19 1/2 x 15 1/2 in. (image) (2018.023.0008)

Harlem Document, not dated, printed later, Gelatin silver print, 9 11/16 x 9 1/8 in. (image) (2018.023.0009)

Harlem Document, not dated, printed later, Gelatin silver print, 17 15/16 x 13 1/2 in. (image) (2018.023.0010)

Harlem Document, not dated, printed later, Gelatin silver print, 8 5/8 x 12 1/16 in. (image) (2018.023.0011)

Harlem Document, not dated, printed later, Gelatin silver print, 10 7/16 x 13 3/16 in. (image) (2018.023.0012)

Harlem Document (Street Market), not dated, printed later, Gelatin silver print, 12 1/2 x 9 11/16 in. (image) (2018.023.0013)

Harlem Document (Club Baron), 1936, printed 1981, Gelatin silver print, 7 1/4 x 9 1/4 in. (image) (2018.023.0014)

Disappearing Communities, 2017, Gelatin silver print, 9 3/4 x 13 7/8 in. (image) (2018.023.0015)

Harlem Document, not dated, printed later, Gelatin silver print, 12 1/2 x 9 3/4 in. (image) (2018.023.0016)

The Bowery, not dated, printed later, Gelatin silver print, 10 7/8 x 13 1/2 in. (image) (2018.023.0017)

Harlem Document, not dated, printed later, Gelatin silver print, 11 15/16 x 15 1/4 in. (image) (2018.023.0018)

Harlem Document, not dated, printed later, Gelatin silver print, 12 1/2 x 9 7/8 in. (image) (2018.023.0019)

Harlem Document, not dated, printed later, Gelatin silver print, 12 1/2 x 9 3/4 in. (image) (2018.023.0020)
PRESERVING THE AMERICAN SOUTH

Gee’s Bend is a remote, historically black community occupying a peninsula by the Alabama River. Dating back to the early 20th century, the women of Gee’s Bend have created hundreds of quilts; their uniqueness resulting from geographical isolation and cultural continuity as generations of women developed visual conversations through this artistic process. The quilts, created from recycled clothing and fabrics, feature varying patterns including abstraction, concentric squares, and geometric shapes, and include several levels of symbolism.

Mary Lee Bendolph, “Housetop” variation, 1998
THE WARMTH OF OTHER SUNS

The Phillips’s presentation of The Warmth of Other Suns: Stories of Global Displacement allowed the museum to connect with new audiences and organizations.

PARTNERSHIPS
Throughout the exhibition, the Phillips partnered with local and international organizations that work in the immigrant and refugee advocacy field, including:

- 734 Coffee
- American Immigration Lawyers Association
- Annapolis Immigration Justice Network
- Asylum Seekers Assistance Project
- Capital Area Immigrants’ Rights Coalition
- Church World Service
- Doctors Without Borders
- Foodhini
- The Forum of Australian Services for Survivors of Torture and Trauma
- Hebrew Immigrant Aid Society
- International Center for Not-For-Profit-Law
- International Rescue Committee
- Migration Policy Institute
- Pax Christie
- New American Economy
- NOVA Friends of Refugees
- Obama Foundation
- One Journey
- Refugees International
- Torture Abolition and Survivors Support Coalition
- Truman National Security Project
- United Nations High Commissioner for Refugees
- Women of Color Advancing Peace and Security

PROGRAMS
The Phillips presented 28 public programs related to the exhibition, include a film series (This Is Home: A Refugee Story, Goin’ to Chicago, After Spring, Illegal, and Which Way Home), a painting workshop with local artist Helen Zughaib, the debut of a “Phillips Book Club” series featuring Viet Thanh Nguyen’s The Refugees, two music programs with the PostClassical Ensemble, Phillips after 5 events highlighting global culture, and more.

USA for UNHCR (United Nations High Commissioner for Refugees) staff explore the exhibition. Photos: The Rare Perspective (@TheRarePerspective)